

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty
Recital
Series

PROGRAM II

LORAND FENYVES, violin
PATRICIA PARR, piano

SUNDAY, JANUARY 24, 1988

3:00 PM

WALTER HALL

PROGRAM

Sonata for Violin and Piano in G Major, K. 379
Adagio - Allegro
Andantino cantabile (Theme and Variations)

W.A. MOZART
(1756-1791)

Sonata No. 1 for Violin and Piano
in C-sharp minor (1921)
Allegro appassionato
Adagio
Allegro

BÉLA BARTÓK
(1881-1945)

* * * INTERMISSION * * *

Improvisation I (1976)

ANDRÉ PRÉVOST
(b.1934)

Sonata No. 1 for Violin and Piano in A Major,
Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

GABRIEL FAURÉ
(1845-1924)

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The Faculty of Music is especially pleased to present
this recital in honour of the 70th birthday of
Professor Emeritus Lorand Fenyves.

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The Faculty of Music acknowledges with gratitude
the generous support of Air Canada and CFMX-FM.

This afternoon's concert is being recorded by
CBC radio for future broadcast on "Arts National."

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NOTES

Sonata for Violin and Piano in G Major, K. 379

W.A. MOZART

In a letter of April 8, 1781, Wolfgang Amadeus Mozart described a concert given in Vienna the same day. One work on the programme was "a sonata with violin accompaniment for myself, which I composed last night between eleven and twelve (but in order to finish it, I only wrote out the accompaniment for Brunetti and retained my own part in my head)." Not only is the letter a testament to the astonishing ease with which Mozart composed, but it also reminds us of a crucial point about the violin sonatas. Like the composers of the Parisian school, Mozart still saw the sonatas as piano pieces with violin accompaniment. But where Johann Schobert had written sonatas in which the violin part could actually be omitted, Mozart created true duets.

Although composed in a single evening, the Sonata, K. 379 is a masterwork with a unique design. The opening Adagio in G major starts as a slow sonata movement, but breaks off in the middle of the development section to lead into the Allegro in g minor. It is a large-scale binary movement with two repeated halves, but again there is a surprise, as Mozart virtually omits the development section, returning to the home key almost immediately after the first double bar. The final movement is a theme, marked Andantino cantabile, with five variations. In a final unconventional stroke, Mozart ends with the theme, this time marked Allegretto, followed by a coda.

Sonata No. 1 for Violin and Piano in c-sharp minor

BÉLA BARTÓK

Béla Bartók wrote his first violin sonata for the dazzling Jelly d'Aranyi, who was also the dedicatee of Ravel's Tzigane and Vaughan Williams' Concerto in d minor. On a visit to Budapest in 1921, she gave a sonata recital with Bartók. Later that same year, he composed the Sonata in C-sharp minor, which they performed in London and Paris in 1922.

Michael Steinberg once described the Sonata as "a work so uncompromisingly compact, so densely composed, so rich in

reference, that time has not blunted its barbs." The Allegro appassionato is marked by Bartók's peculiar mixture of lyricism and dramatic tension. The Adagio, a unique spiritual challenge for performers and audience, starts with a long unaccompanied passage for violin. Gradually, the piano joins in for a duet, then becomes accompaniment as the movement ends in the same mood with which it began. The work closes with a vigorous Allegro.

Improvisation I

ANDRÉ PRÉVOST

The Improvisation by André Prévost is the first in a series of works bearing that title, all composed in 1976. (The others are for cello, viola, piano, and voice with piano.) As its name implies, this single movement has a rhapsodic quality marked by varied rhythms and passionate dynamics. Contrast is provided by a measured middle section, marked Allegro vivace, which is based on a twelve-tone row.

Sonata No. 1 for Violin and Piano in A Major, Op. 13

GABRIEL FAURÉ

Gabriel Fauré's Sonata in A has often been overshadowed by its more famous counterpart by César Franck. But Franck's sonata was actually composed some ten years later than Fauré's and, although there are a few similarities, we should, as Charles Koechlin suggested, "render unto Gabriel the things that are Gabriel's, and not unto César."

Composed in 1875, the sonata reflects Fauré's Classical tendencies, falling into the typical four-movement plan of Viennese symphonies and string quartets. The opening Allegro molto is a sonata-form characterized by Fauré's special brand of rhythmic momentum. Following a lilting Andante and a whimsical scherzo, the work ends with another broad sonata movement.

Notes by MARY ANN PARKER-HALE

TODAY'S ARTISTS

LORAND FENYVES graduated from the Franz Liszt Academy of Music in his native Budapest and, by then, he had already embarked on a concert career which included -- at the age of thirteen -- a solo performance under the baton of Felix von Weingartner. On the eve of World War II, he moved to Israel, where he founded the Israeli

Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. In 1965, he was a visiting lecturer at the University of Toronto, and he subsequently remained as Professor of Violin.

In addition to his concert career, Lorand Fenyves has long maintained a keen interest in the training of young musicians. He was, for many years, closely associated with Les Jeunesses Musicales du Canada and the National Youth Orchestra; he continues to teach at the International Academy of Chamber Music at the Banff School of Fine Arts. He is frequently invited to give masterclasses in Europe and, since 1980, he has visited Japan each year as a guest teacher at the Toho University of Music in Tokyo. In 1986, he was invited to travel to Hungary on two separate occasions and, this May, he will return there to teach at the Franz Liszt Academy and to give a number of concerts.

Lorand Fenyves has recorded for the Decca, London, Guild du Disque, Sayo, Musical Heritage, RCA and CBC labels; in addition, a recording of the *Sonata in A Major* by Franck, and Bartók's *Sonata No. 2*, with Patricia Parr, is available on the Faculty of Music's own Arbor Disc label.

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Toronto-born **PATRICIA PARR** has had a brilliant career since her first recital at the age of six. Before she was ten, she had appeared as soloist with The Toronto Symphony, the Rochester Civic Orchestra, and the New York Philharmonic in Carnegie Hall, earning the distinction of being the youngest artist ever to play with these orchestras. A Town Hall recital at the age of eleven won the further acclaim of New York critics. Since then, she has been heard in concert, on radio and television, and with major orchestras in Canada and the United States.

Her outstanding abilities as a chamber musician have become more widely known with numerous appearances in Europe, and at a number of festivals, including the Marlboro Festival in Vermont. She recently formed the ensemble Amici with cellist David Hetherington and clarinetist Joaquin Valdepeñas, and she performs regularly with her colleagues at the Faculty of Music. In December of 1987, Miss Parr travelled to Australia, where she performed with violinist Charmian Gadd in Sydney and Canberra. For the past fourteen years,

Patricia Parr and Lorand Fenyves have collaborated as musicians, performing the extensive literature for violin and piano.

Patricia Parr's teaching career began at the Cleveland Institute, and was followed by an appointment at Pittsburgh's Duquesne University School of Music. In 1974, she returned to Canada as professor at the University of Toronto.

A recording of works for clarinet and piano with Joaquin Valdepeñas on the CBC Musica Viva label (MV 1016), was a 1987 Juno nominee.

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NEXT FACULTY ARTISTS SERIES CONCERT

**Helena Bowkun, piano; Rosemarie Landry, soprano;
Che Anne Loewen, piano; Orford String Quartet;
Suzanne Shulman, flute; Toronto Percussion Ensemble**

MOZART: Quartet in C Major, K. 285B

CHAUSSON: Chanson perpetuelle

FAURÉ: Quartet in c minor, Op. 15

CHAN: The Everlasting Voices

SATURDAY, FEBRUARY 27, 1988

Walter Hall at 8:00 pm

\$10/\$6 students, seniors

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FINAL FACULTY RECITAL SERIES CONCERT

Boris Lysenko, piano

MOZART: Sonata in F Major, K. 332

SCHUBERT: Sonata in a minor, Op. 164/D. 537

SCHUMANN: Carnaval, Op. 9

SUNDAY, MARCH 6, 1988

Walter Hall at 3:00 pm

\$10/\$6 students/seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| JANUARY 28 | THURSDAY NOON SERIES
Recital
A program of premieres: five new works by
Lothar Klein performed by student chamber
ensembles
Walter Hall 12:10 pm FREE |
| FEBRUARY 4 | THURSDAY NOON SERIES
Recital
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE |
| FEBRUARY 7 | ELECTRO-ACOUSTIC MUSIC
Recent works by Gustav Ciamaga and Dennis Patrick
with guest composer Jim Montgomery
Walter Hall 3:00 pm \$3 G.A. |
| FEBRUARY 25 | THURSDAY NOON SERIES
Lecture
The Opera Division presents an introduction to
Rossini's La Cambiale di Matrimonio (The Marriage
Contract) and Vaughan Williams' Riders to the Sea
Walter Hall 12:10 pm FREE |

- FEBRUARY 27 FACULTY ARTISTS SERIES**
 Helena Bowkun, piano; Rosemarie Landry, soprano;
 Che Anne Loewen, piano; Orford String Quartet;
 Suzanne Shulman, flute; Toronto Percussion Ensemble
 MOZART: Quartet in C Major, K. 285B
 CHAUSSON: Chanson perpetuelle
 FAURÉ: Quartet in c minor, Op. 15
 CHAN: The Everlasting Voices
 Walter Hall 8:00 pm
 \$10/\$6 students, seniors
- MARCH 3 THURSDAY NOON SERIES**
 Lecture
 Vernon Howard, Howard University
 "Music as educating imagination"
 Walter Hall 12:10 pm FREE
- MARCH 4 & 5 The Opera Division presents Rossini's La Cambiale**
 di Matrimonio (The Marriage Contract) and Vaughan
 Williams' Riders to the Sea
 MacMillan Theatre 8:00 pm
 \$15/\$10 students, seniors
- MARCH 6 FACULTY RECITAL SERIES**
 Boris Lysenko, piano
 MOZART: Sonata in F Major, K. 332
 SCHUBERT: Sonata in a minor, Op. 164/D. 537
 SCHUMANN: Carnaval, Op. 9
 Walter Hall 3:00 pm
 \$10/\$6 students, seniors
- MARCH 10 THURSDAY NOON SERIES**
 Recital
 Program featuring music by student composers
 Walter Hall 12:10 pm FREE
- MARCH 11 & 12 OPERA DIVISION**
 See March 4 & 5
- MARCH 16 U OF T FOLK MUSIC ENSEMBLE**
 Afro-American, Latin American, Celtic and Balkan
 folk traditions
 Walter Hall 8:00 pm \$3 G.A.